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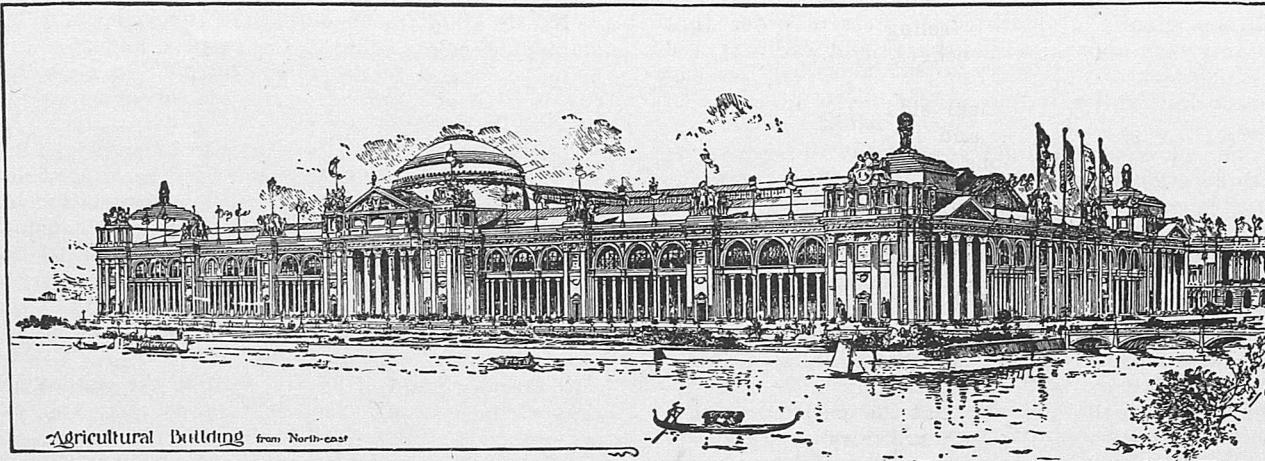
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THE DECORATOR AND FURNISHER.

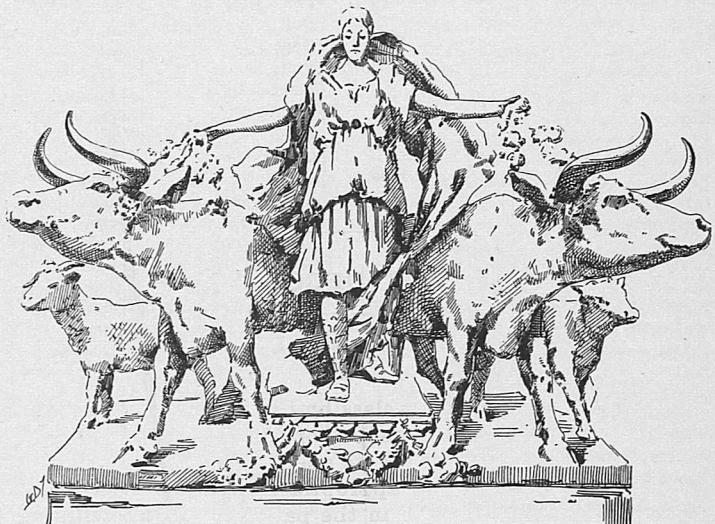


THE AGRICULTURAL BUILDING.

four long courts, 80x280, formed by this arrangement being needed for exhibition purposes, and are severally occupied by three lower longitudinal aisles, each covered with a double pitched roof, so devised that by a system of skylights and clear stories abundant light shall be provided for the area beneath. This entire space is covered and lighted. This plan is entirely in the interest of agricultural exhibition, with no unnecessary concessions to interior architectural effect. The body of the building, enclosing the area as a whole, is 96 feet wide on the long side and 48 feet wide on the shorter sides. Where these come together at the angles of the building they naturally constitute pavilions 48 feet wide on the long fronts and 96 feet on the short fronts. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and five feet in diameter. In the agreement of the architects of the various great structures a continuous ambulatory or portico was required inside the building line, and there was prescribed a height of 80 feet inside the main cornice. They decided that the dignity of their purpose would be best expressed by the Corinthian order, very richly embellished, as the proposed vehicle of the architectural expression of their design. Accordingly, the whole required height is occupied with columns, or pilasters, 50 feet in height, without pedestals, and supporting a entablature 10 feet high, the whole resting upon a terrace 10 feet wide, on which the building stands. Our illustration of the building presents the view from the northeast corner of the structure.

this idea in a circular domical chamber, 78 feet in diameter and 138 feet high, treated in the order of the exterior, with 108 columns, which surround and enshrine the central statue of the goddess.

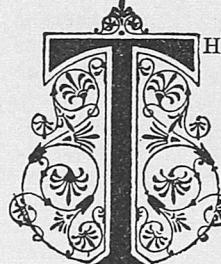
(To be continued.)



CATTLE GROUP ON MAIN PIERS OF AGRICULTURAL BUILDING (MARTINY).

NATURAL WOODS IN INTERIOR DECORATION.

BY ELMER S. GARNSEY.



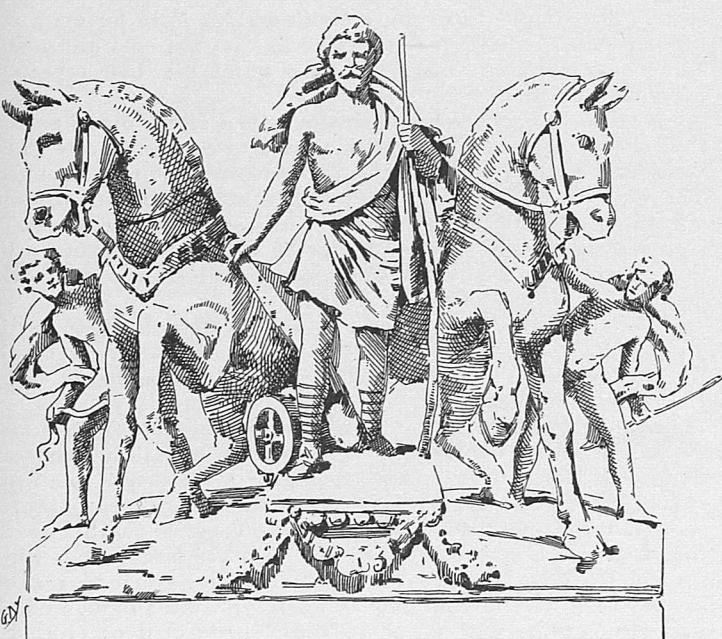
HE employment of natural woods in interior finish is constantly becoming more popular; the forests of the old world, tropical jungles, and our own "vast woods" are ransacked for treasures of knot and fibre; and nearly a score of varieties are at present in general use for domestic and public interiors.

The diversity of grain and texture, of color and markings in these is wonderful; and it is no easy task for the decorator to combine tones of color and textiles with the different woods, so that each may receive its share of honor in the scheme, and still maintain its relation to the effect of the whole.

In the decoration and furnishing of rooms in which the woodwork is natural finish, or at most, slightly stained, it is advisable to consider the strongly marked woods as ornamented surfaces, especially when these occur in panels or other prominent places; and as such they should receive deference, and be surrounded with such background as will allow their beauty to be seen and appreciated at its full value.

When the wood employed is fine in texture and not strongly marked, it may be considered at its color value, and the surroundings gain in importance.

For example, such woods as the beautifully grained pollard oak and the delicately marked bird's-eye maple, should appear



TRIUMPH OF TRIPOLLEMUS, THE INVENTOR OF THE PLOUGH. GROUP ON MAIN PIERS OF AGRICULTURAL BUILDING (MARTINY).

From an academical point of view a fitting centerpiece for a composition so heroic in size, and so full of detail, is some form of dome; from a poetical standpoint, an appropriate main vestibule to the structure devoted to agriculture is a temple to Ceres. The conditions of the plan made it possible to realize

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against plain or slightly ornamented surfaces in order that their own beauty may appear; while cherry and ordinary red mahogany, which lack distinct markings, may properly serve as frames for stuffs and wall coverings which possess diversity of line and color.

The selection of woods for different rooms and uses involves a certain consideration of sentiment, which of itself suggests the decorative treatment of the apartment.

Mahogany, as a dining room finish, for example, brings in its train a rich warm color scheme; the spirit of good cheer and hospitality and a general feeling of magnificence.

Oak, the sturdy monarch of the woods, demands strength of color and firmness of design—the feeling of sun and wind and brawn; while satinwood may bring echoes of the minuet, laces and “ladies’ fair.”

From the poetic to the practical side of these problems, may here be but a line’s breadth; and in the consideration of natural woods and their harmonious association with the treatment of floors, walls and ceilings, it seems advisable to attempt a tabulation, which may be of assistance in devising an entire scheme of furnishing and decoration for a room or suite.

It is not to be supposed that the following presents the possibilities of the decorator’s skill, or that the arrangement of colors for walls, carpet and furniture are arbitrary.

TABLE OF HARMONIES OF DOMINANT COLORS, WITH THE WOODWORK AS THE KEY OF EACH COLOR SCHEME.

WOODWORK.	WALLS.	FRIEZE.	CORNICE.	CEILING.	CARPET	UPHOLSTERY.	DRAPERY.
Amaranth.	Dull yellow green.	Dull red.	Copper.	Copper yellow.	Dull red.	Dull gray yellow.	Old red.
Antique oak.	Yellow olive.	Light red.	Deep buff.	Tan.	Olive.	Olive.	Olive.
Bird’s-eye-maple.	Old pink.	Warm gray.	Silver.	Light warm gray.	Écru.	Old pink.	Old pink.
Brown ash.	Tan.	Light tan.	Bronze.	Dark buff.	Old gold.	Dark bronze.	Bronze green.
Butternut.	Chocolate.	Bronze green.	Bronze.	Dark buff.	Tan.	Bronze.	Bronze green.
Cedar.	Sea green	Gray yellow.	Light gold.	Old rose.	Gray-green.	Rose.	Pale gray crimson.
Chestnut.	Brownish red.	Reddish tan.	Light brown.	Yellow brown.	Red brown.	Red.	Brownish red.
Cherry.	Yellow green.	Salmon.	Light yellow green.	Salmon yellow	Dark tan.	Old red.	Yellow green.
Curly birch.	Salmon.	Greenish yellow.	Greenish buff.	Buff	Tan.	Sea green.	Tan.
Hazel-wood.	Light rose.	Ivory.	Light gold.	Cream.	Écru.	Rose and cream.	Écru.
Light oak.	Gray blue.	Dull orange.	Light olive.	Light gray blue.	Gray blue.	Tan.	Light olive.
Mahogany.	Deep old blue.	Golden orange.	Gold.	Orange and blue.	Wine.	Gold.	Wine red.
Prima vera.	Light gold yellow.	Violet gray.	Gold.	Yellow ivory.	Yellow tan.	Gray and gold.	Golden yellow.
Satinwood.	Heliotrope.	Lemon yellow.	Gray green.	Ivory.	Écru.	Lemon yellow.	Écru.
Silver birch.	Old rose.	Warm gray	Ivory.	Straw.	Camel.	Old rose.	Straw yellow.
Sycamore.	Gray green.	Silver gray.	Light dull blue.	Light silver gray.	Old rose.	Mouse.	Light gray green.
Walnut.	Golden yellow.	Chocolate.	Gold.	Golden yellow.	Chocolate brown.	Gold.	Tawny yellow.
Walnut, French burl.	Light dull blue.	Light orange yellow.	Light bronze.	Light dull blue.	Bronze.	Dull blue.	Light bronze.
White holly.	Lavender.	Yellowish ivory.	Silver.	Ivory.	Camel.	Old lemon yellow	Lavender and white.
White wood	Pale green.	Light rose.	Silver.	Cream white.	Camel.	Old rose.	Old ivory.

WALL-PAPER DECORATION.—III.

By LEWIS F. DAY.

CEILING papers form a class by themselves. On a ceiling the pattern can scarcely be too “open.” The danger is that even the design selected for its open character will prove to be too full. A pattern really appropriate to the ceiling is likely to look quite bare and mean in the pattern book, and to be rejected accordingly—rejected for the very qualities which, to the experienced decorator are its recommendation. Thin and naked the appropriate ceiling paper may look in the sample, there is no fear of the effect *in situ*. There what seemed thin proves to be only light, and you see the reason for not covering the ground with ornament.

In the case of designs in relief, embossed or what not, some of the happiest designs are those which are suggestive of (because reminiscent of) moulded ceilings, with interlacing geometric ribs, and not too much embossing. Many of the “Tyne-castle canvas” designs are schemed for use with wood mouldings to be planted on the wall; and, artfully used, they may be made to have very much the appearance of plaster-work. It is obvious that, by the exercise of a certain amount of contriving, various embossed materials may be helped out with mouldings to produce at once a richer and more massive effect. For that contriving, however, one must depend upon one’s architect or decorator, to whom these remarks are not addressed.

For a staircase you want something very different from the paper suitable for an ordinary dwelling-room. There is not much fear of the pattern being too striking, nor yet too severe; and for a good sized hall and staircase it can scarcely be too

Nearly all of the combinations suggested may be alternated, employing colors of walls for carpets, and vice versa; the aim being to suggest a harmonious *ensemble* in each instance, and the individual must group these as occasion and necessity demand.

The selection of textile fabrics to be employed in conjunction with natural woods should not only be in color harmony, but in texture and finish as well; for long association has identified certain classes of materials with many of the principal woods, and this conventionality has much reason for its basis.

Leather, both stamped and plain, and tapestry, are successfully used with oak.

Velvet and plush and Venetian damasks combine well with red mahogany.

The close grain of cherry permits the employment of materials which possess decided texture, as reps, and other corded surfaces.

Brocades, especially those in which silver threads are interwoven, are very effective with bird’s-eye maple.

Dull, soft-faced goods, felts and similar cloths are suitably used with walnut, dead, thick satins with white holly, brilliant damasks and glossy satins with satinwood and white mahogany, and mossy velvets and other thick pile materials with cedar.

WALL-PAPER DECORATION.—III.

large. The simplicity of Mr. Morris’s designs have for me a still further charm; they are not so rich as they are bold and manly—and have a certain Gothic sternness which fits them especially for such a position.

My own liking here, as in ceilings, is for a more “open” pattern than that of the walls of a room. Comfort seems to require on the walls of a living room something comparatively rich in effect. The wall wants *furnishing*, and something equivalent to damask or other stuff helps the effect of warmth and cosiness. A staircase may well be made colder in effect—you want rather the impression of airiness—the need is not so much to *cover* the wall as to feel that it *is* a wall.

That was the reason for the marble papers of an earlier generation, and for the brick and masonry patterns of the Gothic revival. They were meant to suggest the mason rather than the paper hanger.

Logically there may be no reason for this, but by the association of ideas one comes to expect in a hall and staircase something less finished in effect, simpler, more severe, than in a sitting room; and the open pattern with plenty of ground free of ornament lends itself to that result. There is another reason for this: In London, at least, and in other large towns where ground rents are high, and staircases (which have to be planned as best they may) are apt to be dark, you want light, and the best means of getting it is to show plenty of light ground in your paper.

You may print your paper in light color, it is true, but in a staircase there are objections to this. You have vast, and often ill-proportioned wall-spaces to cover (cheap construction will have it so), and you want something rather pronounced in the way of pattern to disguise, as far as may be, this ugly fact. The case is, therefore, best met by a somewhat emphatic pattern sparsely distributed over a light ground.